

SARAJEVO

Saturday, February 11, 1994

Dia Center For the Arts^{at}
155 Mercer Street, NY, NY



THIS PROGRAM HAS BEEN ORGANIZED IN CONJUNCTION WITH WARCHITECTURE-SARAJEVO: A WOUNDED CITY, A MULTI-MEDIA EXHIBITION SPONSORED BY STOREFRONT FOR ART & ARCHITECTURE, THAT DESCRIBES THE COMBINED EFFECTS OF PHYSICAL AND PSYCHOLOGICAL ASSAULTS AGAINST THE CIVILIAN POPULATION BY PRESENTING ONE OF THE MAIN FORMS AND PRIMARY TARGETS OF THIS AGGRESSION: THE DESTRUCTION OF THE CITY'S ARCHITECTURE.

SARAJEVO: CULTURAL RESISTANCE UNDER SIEGE IS INTENDED AS A CONSTRUCTIVE RESPONSE TO THE STATE OF EMERGENCY IN SARAJEVO, THROUGH WHICH IDEAS AND STRATEGIES FOR REBUILDING CAN BE GENERATED. SUCH WORK IS VITALLY AND IMMEDIATELY IMPORTANT NOT ONLY BECAUSE SARAJEVO AND OTHER COMMUNITIES ARE CURRENTLY IN GRAVE DANGER, BUT ALSO BECAUSE IT HAS THE POWER TO ENGAGE INDIVIDUALS, ARTISTS AND ARCHITECTS ON A PERSONAL BASIS, AS THEY CONTINUE TO WORK AND PLAN FOR THE FUTURE, EVEN WHILE THEIR EFFORTS ARE BEING PURPOSEFULLY DESTROYED.

THE DESIGN OF OUR INHABITED ENVIRONMENT BY POLITICAL, ECONOMIC AND MILITARY POWERS HAS LED TO A CONTINUAL STRUGGLE FOR TERRITORY—WHETHER IT IS URBAN/SUBURBAN ECONOMIC WARFARE, OR MILITARY CONFLICT OVER BOUNDARIES. STOREFRONT FOR ART & ARCHITECTURE CONTINUES TO EXAMINE ROOT CAUSES AND EFFECTS OF THESE "DESIGN DECISIONS" IN AN EFFORT TO FACILITATE DIALOGUE AND COOPERATION AND TO OFFER CREATIVE, RECONSTRUCTIVE SOLUTIONS.

A PROGRAM OF

STOREFRONT

ART AND ARCHITECTURE

97 Kenmare Street, New York, NY 10012. USA. Tel: 212.431.5795 Fax: 212.431.5755



French Hospital of Sarajevo

"YOU CAN DESTROY OUR CITY, BUT OUR SOUL NEVER"

The region of Sarajevo has been inhabited since the New Stone Age, but intensive urbanization of the Sarajevo valley started during Roman rule in the first century A. D. The city of Sarajevo gained status as an administrative and governing center of Bosnia-Herzegovina for the first time under Turkish rule. Since then, for more than five centuries, Sarajevo has been a political, economic and cultural center of Bosnia-Herzegovina. Founded by Eastern and Western cultures and civilizations, Sarajevo has been recognized as a multi-national and multi-confessional environment since its early days. Direct contacts and reciprocal influences between diverse spiritual traditions in this multi-cultural space had a major impact on the formation of an architectural and urban image. During its long history, the city's urban image changed according to the dominating social and cultural conditions. Today, three separate urban entities can be recognized: the first was formed in the Turkish period, leaving deep traces in the spiritual and material culture of the city; the second was established during the Austro-Hungarian occupation, and the third in the period of the intensive building after 1945. Before the aggression in April 1992, Sarajevo had been a modern European city with over half a million inhabitants; a city in which all the idiosyncrasies of its multi-cultural space had been transposed into a modern architectural quality.

Known for its specific charm and its spirit of tolerance, Sarajevo had become a symbol of civil rights and justice for all citizens regardless of their religion and nationality. For centuries Moslems, Serbs, Croats, Jews and other nationalities had lived side by side. This collective identity has acted as a recognizable determinant in Sarajevo's long existence, even though the continuity of the city's development was endangered many times in its history. Sarajevo has been devastated by fires which consumed the city quarters, shaken by earthquakes, flooded and ravaged by plague and pestilence. It was conquered a number of times by foreigner invaders. The year 1697 is still within the memory of its citizens when Eugen Savoy reached Sarajevo in his bloody campaign through Bosnia to burn the city down. Sarajevo endured the two world wars without any significant damage. In spring 1992, however, the city faced its greatest temptation in its long history. From the hills above, the chetniks' aggressor pointed several hundred artillery pieces of the largest caliber and of the most destructive power with a clear goal: to destroy the city's half millennium long urban tradition, to kill its soul and its collective identity. That would be the end of the internationally recognized state of Bosnia-Herzegovina. Sarajevo was first attacked in April 1992, and that continued up to the present day. The city is destroyed, thousands of its citizens were murdered, a lot of defenders were killed, but Sarajevo did not surrender. The exhibition of the destroyed city illustrates most dramatically an agony of fascist politics and the exhibited items just confirm the citizen's message to the aggressor: "You can destroy our city but our soul never."

Prof. Dr. Mehmed Hrasnica
Sarajevo 14.05.1993



Academy of Fine Arts

NIAE

During the past two years the National Institute for Architectural Education has been in contact with the Bosnia-Herzegovina Association of Architects in Sarajevo. From the beginning of the Warchitecture project, the NIAE proposed bringing some of its smaller components to New York, and two exhibitions, which will be on display at Storefront for Art and Architecture and at Parsons School of Design, are the realization of these efforts. Many architects and students in Sarajevo deserve credit for these exhibitions but at least three of them should be mentioned: Mr. Hasan Cemalovic, Mr. Midhat Cesovic, and Mrs. Rajka Mandic. The support of Joan Bassin, Ph. D, and Maya Levi from NIAE, who made this program possible, is also very much appreciated.

The National Institute for Architectural Education is a non-profit organization devoted to promoting architectural excellence through education, and to bridging the gap between the academic and professional worlds. Founded in 1894 as the Society of Beaux-Arts Architects, NIAE is widely known for its support of public architecture projects, its Career Days in Architecture, student design competitions, exhibitions and lectures.



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TALKSHOWS AT STOREFRONT

In response to last year's successful conversation series, Storefront begins 1995 with a new program of events providing unique and engaging opportunities for discussions in art and architecture. Each Talkshow will feature a main host who will invite special mystery guests to fuel conversational combustion.

This series is designed to maximize spontaneity, surprise and immediate participation from the audience. All programs will be held at 7:00 PM at Storefront in an intimate salon-like environment. Entrance fee of \$10 includes wine and light refreshments.

Emergency Broadcast Network

Friday, January 20

An explosive, multi-media live performance team: host anchorperson Josh Pearson; chief technician Gardner Post; disc jockey Ron O'Donnell; computer operator Greg Deocampo, and assistant technician Tracy Brown. EBN exhibited Operation Desert Cloud at Storefront for Art & Architecture in 1991 and performed at the Kitchen in 1993. The team has recently completed its first official full-length audio CD and videotape which will be released in early 1995.

Neil Denari

Tuesday, January 24

Los Angeles-based architect, founder of COR-TEXT design firm. For the past several years he has been in teaching at Southern California Institute of Architecture (SCI-ARC) in Los Angeles, and will be teaching at Columbia University Graduate School of Architecture in Spring of 1995. A Monograph of his most recent projects will be published by Princeton Architectural Press in 1995.

Dennis Oppenheim

Thursday, January 26

Prominent American artist living in New York, currently exhibiting at Blum Helman Gallery.



4 February—18 March

Warchitecture—Sarajevo

A Wounded City

STOREFRONT

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97 KENMARE STREET, NEW YORK, NY 10012

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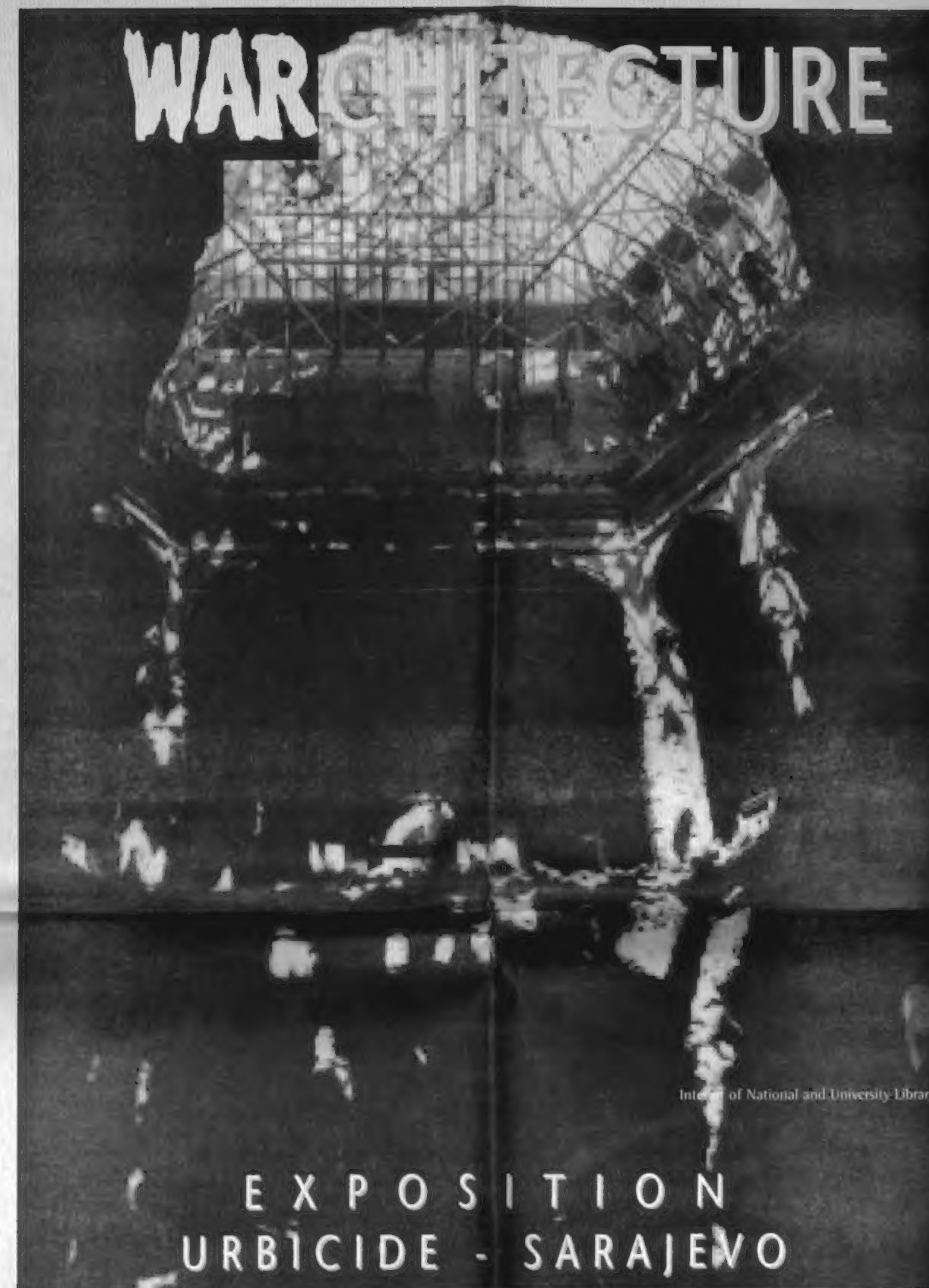
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Warchitecture-Sarajevo: A Wounded City

February 4-March 18, 1994

Gallery Hours: Tuesday-Saturday 11-6pm

Opening Reception: February 4, 6-8pm

This exhibition has been supported by the Heathcote Art Foundation
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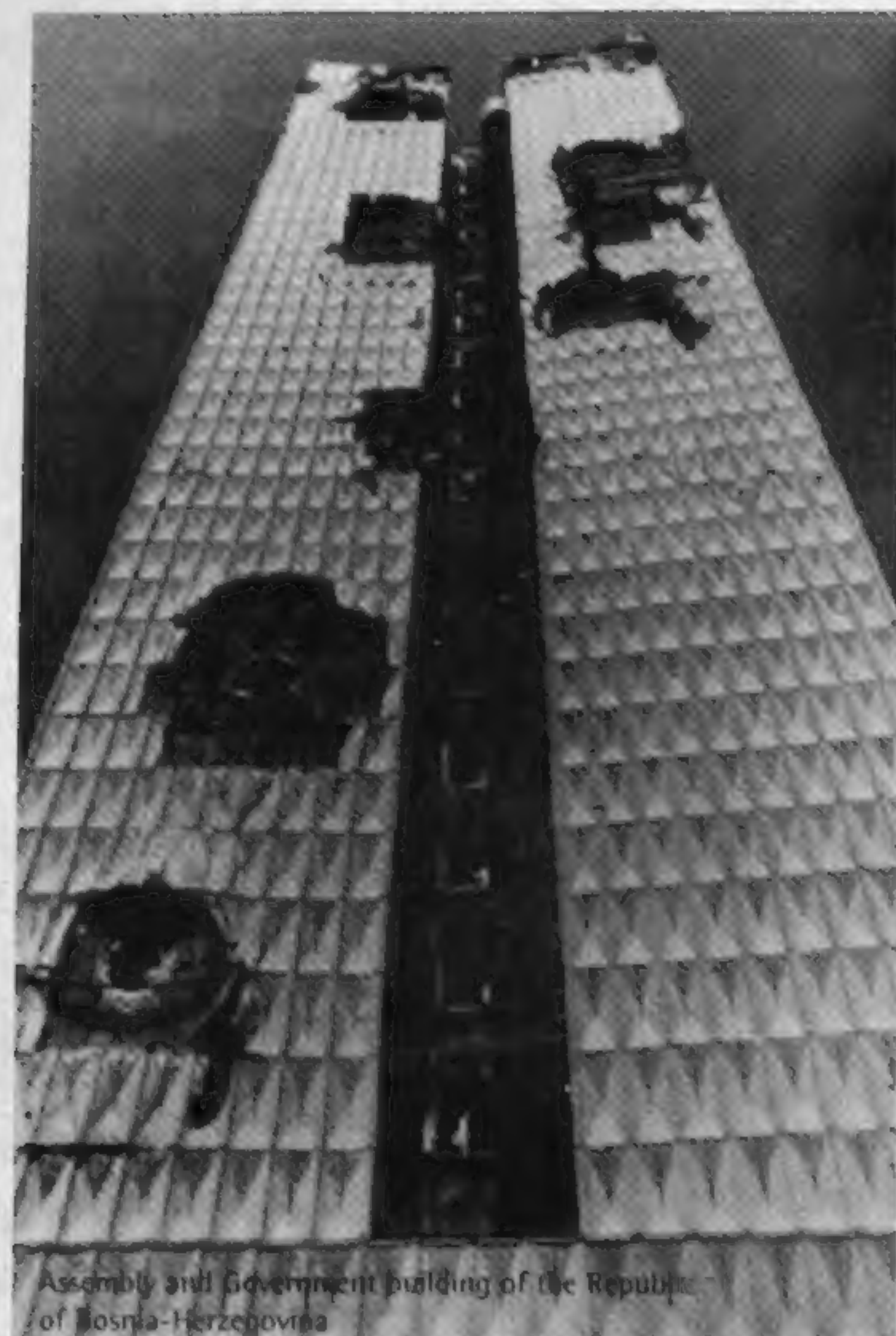
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STOREFRONT

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EXHIBITION

Warchitecture-Sarajevo: A Wounded City

February 4-March 18, 1994
Gallery Hours: Tuesday-Saturday 11-6pm
Opening Reception: February 4, 6-8pm

Warchitecture-Sarajevo: A Wounded City is an extensive multi-media exhibition documenting the destruction of architecture in Sarajevo through photographs, publications, films, audio-tape, and personal testimony. Created by the Bosnia-Herzegovina Association of Architects (Das-Sabih) in Sarajevo between May 1992 and October 1993, Warchitecture describes the combined physical and psychological assault against the civilian population by presenting one of the main forms of aggression: the destruction of the city's architecture. On March 16, 1994, five members of Das-Sabih—Midhat Cesovic, Borislav Curic, Nasif Hasanbegovic, Darko Serfic, and Sabahudin Spilja—escaped with the exhibition packed in two crates. To inform the general public and professionals about the degeneration of Sarajevo, and to establish contacts that hopefully would lead to the reconstruction of the city, they presented the exhibition at the arc en reve centre d'architecture in Bordeaux, France; at the Centre Georges Pompidou in Paris, and subsequently at numerous other museums and galleries in Europe. Warchitecture is a true example of resistance, an homage to culture and creation, and a lesson in courage and humility.

Sarajevo's historically and culturally significant buildings have become a third target of attack, just behind the military and the media. This exhibition embodies dire efforts to preserve the urban tissue of a cosmopolitan center. With a long tradition of ethnic coexistence for Moslems, Serbs, Croats and Jews, whose contacts and reciprocal influences formed a distinct architecture that spans four cultural and historic periods, Sarajevo embodies cultural pluralism for both aggressors and defenders. Since April 1992 when it was first attacked, thousands of Sarajevo's citizens have been killed and its monuments have been destroyed. But despite life threatening conditions, lack of basic amenities such as water, food, electricity and medicine, and without any communication with the outside world, Sarajevo has refused to surrender.



OTHER EVENTS

at Dia Art Center

In conjunction with the exhibition, StoreFront for Art & Architecture will hold a symposium titled: Sarajevo: Cultural Resistance Under Siege at Dia Center for the Arts, 155 Mercer Street. This interdisciplinary program, to be held February 11, 1994, will bring together some of the most prominent writers, historians, journalists, architects and filmmakers who have been examining issues related to the war in Sarajevo. Speakers include: Andras J. Riedlmayer, who is currently involved in an international project to recover microfilm copies of documents and manuscripts that were burnt during the destruction of libraries in Sarajevo and Mostar; Danny Schechter, co-director with Bosnian filmmaker Ademir Kenovic of Sarajevo Ground Zero, a film about the siege in Sarajevo; Kemal Kurspahic, Washington DC-based editor and correspondent for the Bosnian independent daily *Oslobodjenje*, and David Rieff, author of *The Slaughterhouse: Scenes From the War In Bosnia*, and Los Angeles: Capital of the Third World.

at Parsons

A related exhibition, Sarajevo: Dream and Reality, will be on display at Parsons School of Design, Architecture and Environmental Design Department, 25 East 13th Street, 2nd floor, from February 6 through 20, 1995. A talk by Midhat Cesovic will be given at 6:30 on Monday, February 6th followed by the opening reception.

Sarajevo: Dream and Reality is presented for the first time outside the besieged city as part of the comprehensive Warchitecture project. It represents the projected work of architecture students and practitioners completed in Sarajevo from 1992 to 1994, under difficult wartime conditions.

"In circumstances of general destruction, genocide and urbicide, where life is reduced to the satisfaction of elementary needs, architects are doing their best to maintain the spiritual quality and the creative energy necessary to develop the spirit of the city. We are trying to show to others, and to ourselves, the aspects of the city that we are dealing with, and the primary, accessible and quick interventions needed for its reconstruction and humanization. This exhibition, created to show procedures and examples that are feasible under physically and financially restricted conditions, is one of the results of our endeavors. Ideas for the reconstruction and humanization of the urban area and its systems, contents and form, are presented here.

Our own designs are guided by originality and continuity and by our respect for the historical and geographical milieu. Since its beginning, in war times and in peace, Sarajevo has told, in technical and symbolic language, the story of the people who conceived and constructed it. Their beliefs and fears, love, and being, kindness, and cruelty, dreams and reality are some of the aspects presented in this exhibition."

Rajka Mandic, Exhibition Coordinator, Das-Sabih

The exhibition has been organized in collaboration with Das-Sibih and the National Institute of Architectural Education. It was coordinated by Sharon Haar, Acting Chair, and Michael Morris, Exhibition Coordinator, at the Department of Architecture and Environmental Design, Parsons School of Design.

For further information contact:

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Panel Discussion: The Media Coverage of Terror

11:30-1:30 PM

Why does the history of former Yugoslavia and the subsequent development of a ruthless war appear incomprehensible to the world community? How has the international community reacted to media's portrayal of some of the most extreme war crimes in

Cultural Resistance Under Siege

recent history? Why has this media strategy failed to spark adequate response?

Michael Sells: Professor of Islam and Comparative Religion and Chair of the Department of Religion at Haverford College in Pennsylvania.
Salko Krijestorac: Journalist from Belgrade, currently living in New York.

Kemal Kurspahic: Washington DC-based editor and correspondent for the Bosnian independent daily *Oslobodjenje*. He was editor-in-chief of that paper from 1988 to 1994. Mr. Kurspahic was named International Editor of the Year in 1993, and has received the Courage in Journalism Award in 1992, and Bruno Kreisky Award for Human Rights in 1993.

David Rieff: Writer, contributing editor of Harper's Magazine, Senior Fellow at the World Policy Institute, New School for Social Research. He is the author of *Los Angeles: Capital of the Third World* (1991) and the forthcoming books *The Slaughterhouse: Scenes From the War in Bosnia* and *The Arms Project Report on the Abkhazian Conflict*.

Danny Schechter: Filmmaker, executive producer of *Globalvision TV*, *Rights and Wrongs*, and *Human Rights Television* and co-director of *Sarajevo Ground Zero*, a film about the siege in Sarajevo. He is an Emmy Award-winning television producer, a veteran of ABC News and CNN, and author of the forthcoming book *It's the Media, Stupid: the more we watch the less we know*.

Rabia Ali (Moderator): Co-editor of *Why Bosnia: Writings on the Balkan War*. She received her Ph.D. from the University of Cambridge and is currently working on a study of populist politics and authoritarian structures in modern Pakistan.



Film: Sarajevo Ground Zero (1993)

1:30-2:30 PM

A hard-hitting film featuring coverage of the siege in Sarajevo, co-directed by Danny Schechter and Bosnian filmmaker Ademir Kenovic.

Panel Discussion: Cities as Battlegrounds of Culture

2:30-4:30 pm

What can be learnt from this devastating assault on an ethnically diverse city? How will Sarajevo approach rebuilding its urban fabric after the siege? What roles could architects take in the reconstruction of new communities? Are there parallels/similarities between the events in Sarajevo and the implosion of deteriorating American cities today?

Amiel Alcalay: Professor of Contemporary Hebrew Literature at Queens College, New York and professor of Medieval Studies and Comparative Literature, CUNY Graduate Center. He is guest editor of *For/za Sarajevo*, Lusitania Issue #5 and editor/translator of Zlatko Dizdarevic's *Sarajevo: A War Journal*.

Midhat Cesovic: Architect and key member of the Bosnia-Herzegovina Association of Architects (Das-Sabih) in Sarajevo, responsible for organizing the Warchitecture project. For the past year, Mr. Cesovic has accompanied this exhibition and lectured on the subject throughout Europe.

Manuel De Landa: Independent filmmaker since 1975; computer artist and programmer since 1980. Author of *War in the Age of Intelligent Machines* (1991) and *A Thousand Years of Non-Linear History* (forthcoming).

Andras J. Riedlmayer: Bibliographer at the Aga Khan Program for Islamic Architecture, Harvard University. He is currently involved in an international project to recover microfilm copies of documents and manuscripts that were burnt during the destruction of libraries in Sarajevo and Mostar. He has written extensively about Ottoman history and Islamic architecture.

Lebbeus Woods: Architect, writer and co-founder of Research Institute for Experimental Architecture. His most recent architectural and urban projects include *The Sarajevo Project* and *The Berlin and Zagreb Free-Zones*. Monographs published about his work include *Anarchitecture: Architecture is a Political Act*, and *War and Architecture*.

Kyong Park (Moderator): Founder and director of Storefront for Art & Architecture. In 1992, he began Strategic Architecture, an enterprise to create imaginary cultures, and its current project is the design and development of the Nuclear Heritage Park, the world's first thermo-nuclear weapons-based family entertainment theme parks.

This symposium has been organized by Amerigo Marras, an independent critic, and Shirin Neshat, co-director of Storefront for Art & Architecture. Special thanks to Lawrence Lifshultz who has been most helpful in the process of gathering the participating panelists.

